

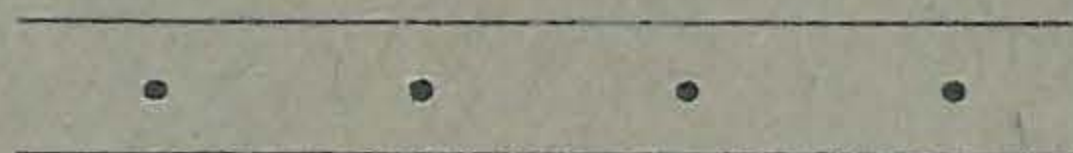
1888

KANSAS CITY
ART ASSOCIATION
AND
SCHOOL OF DESIGN

MUSEUM OF FINE ARTS

CATALOGUE
AND
HAND-BOOK

FOURTH FLOOR BAYARD BUILDING, 1214 MAIN STREET



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HAND BOOK.

CATALOGUE

OF

REPRODUCTIONS OF

WORKS OF ART,

IN THE GALLERIES OF THE

KANSAS CITY ART ASSOCIATION

AND

SCHOOL OF DESIGN,

FOURTH FLOOR BAYARD BUILDING, 1214 MAIN STREET.

1888.

NOTE.—In compiling this catalogue, the data contained in those of institutions possessing the originals have been used, together with the catalogues of the Boston Art Museum and of the St. Louis School and Museum of Fine Arts. To the excellent taste and efficient aid of the accomplished Director of the latter institution, Prof. Halsey C. Ives, the fine character of this collection is due.

CATALOGUE.

INTRODUCTORY.

THE imagination of the Greeks delighted in sculpture, and in that art they took precedence of all other nations. Their moral and political ideas were embodied in the forms of gods, in the representation of which plastic art found its first and highest inducement to creative activity.

Homer had glorified the national conceptions in verse, representing the gods in perfect human form, acting and suffering, gracious or angry and endowed with all human passions, and in the embodiment of these ideas and attributes Greek art had its origin.

Although the earlier productions were crude and puppet-like idols, the clear Greek mind soon discovered that the right way of investing its gods with the sublimity and beauty of the human form, was through the study of nature. The expressive beauty of that Southern race and their free habits, which allowed the body unfettered development, assisted the artificer by practicing the eye in the contemplation of beauty. The life of the free-born citizen prevented the stunted growth arising from sedentary occupation, and exercise in the gymnasium early steeled the body, rendered it flexible and allowed it to attain harmonious perfection. At the same time these public gymnasiums afforded artists an abundance of the most beautiful images of youthful physical strength, dexterity and grace.

There was another circumstance which accustomed the eye of the sculptor to beauty; and this lay in the drapery, which clung to the body in such a noble, expressive manner, that every form and movement was marked by the rich fall of the folds. Simple and

natural in style, the Greek dress consisted of a longer or shorter under-garment, (the chiton), put on like a sleeveless shirt, and worn without a girdle, and a mantle-like upper-garment (the himation), which was only a large four-square, thrown over the left shoulder and drawn down either above or below the right arm. Thus every man arranged his own garment; and the manner in which this was done betrayed the character and culture of the wearer.

The object of the sculptor is the representation of the perfect beauty of the human body. The striving after ideal beauty however necessitates a tendency towards generalization, and, while in antique sculpture the idea of beauty is represented by distinct forms, we find these to be incorporations of general conceptions, never of individuals.

Hence it happens that perfect physical beauty can only be expressed by means of the nude form; and that, at the utmost, a drapery like the antique, revealing rather than concealing the body, can alone be adapted to the proper aim of sculpture.

Advanced Archaic Greek Sculpture, from about 500 B. C., to about 450 B. C., age of the Persian War.

Athens rises into importance. Among the sculptors of the period were Ageladas, Myron, Alcamenes, Canachas, Calamis and Phidias as a youth.

1.—Discobolus of Myron.—Original in the British Museum.

This statue was found in 1791 in Hadrian's villa, and is supposed to be a copy of the celebrated bronze figure of Myron mentioned by ancient writers. The left hand is a restoration; the nose, both lips, and part of the chin have been repaired. Many copies of the work of Myron are to be found in European collections; but they are all, with the exception perhaps of the Massini Discobolus at Rome, inferior in action to this. "The artist has carried out a bold and difficult conception. The moment represented is that when the athlete is gathering together the whole

force of his body to give the utmost possible momentum to the forward swing of his arm; hence the toes of the right foot clutch the ground to gain a firmer fulcrum. In the whole composition the mode of transition from one action to another is suggested with consummate skill."

Perfected Greek Sculpture from about 450 B. C.,
to about 400 B. C. Golden period of Art.

The great masters whose prime fell in this time
were Phidias, Alcamenes and Agoracritos, in Athens;
Polycleitos in Argos, and Paionios from Mende,
who worked for Olympia.

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| 2.—Theseus.—(p. 9.) | } From the Eastern pedi- |
| 3.—Horse's Head, Selene.—(p. 11.) | } ment of the Parthenon. |
| 4, 5, 6, 7.—Slabs from the Frieze of the Parthenon.—(p. 12.) | |
| (Originals in the British Museum,—“Elgin Marbles.”) | |

The work of Phidias, of all Greek sculptors the most famous. Born at Athens about 480 B. C.

Rising from the plain on which ancient Athens was built, to a height of about 150 feet, is the rock of the Acropolis. Its sides are precipitous and its summit nearly a thousand feet in length, is quite level. This was the stronghold of the Athenians, and from the earliest days a temple occupied the summit. Here the most sacred things of the people were stored. In the year 480 B. C. the great temple was destroyed by the Persians when they captured and sacked the city. In the years following, when the Persians had been vanquished and Greece had been enriched by spoil, the Athenians were persuaded by Pericles to dedicate to the gods a portion of the immense treasure which fell to their lot, and through his influence the Parthenon (Virgin's House) was erected by Ictinus, Callicrates, and Phidias. Phidias was entrusted with all the sculpture, and Ictinus was architect.

The foundations of the Parthenon, the festive temple of the goddess Pallas Athene (Minerva), were laid about 448 B. C.; the work was completed about 437 B. C.

“It was constructed entirely of white marble from Mt. Pentelicus. It consisted of a cell surrounded with a peristyle which had eight Doric columns in the fronts and seventeen in the sides.

These forty-six columns were six feet two inches in diameter at the base, and thirty-four feet in height, standing upon a pavement to which there was an ascent of three steps. The total height of the temple above its platform was about sixty-five feet. Within the peristyle at either end there was an interior range of six columns of five feet and a half in diameter, standing before the end of the cell and forming a vestibule to its door; there was an ascent of two steps into these vestibules from the peristyle. The cell, which was sixty-two and a half feet broad within, was divided into two unequal chambers, of which the western was forty-three feet ten inches long and the eastern ninety-eight feet seven inches. The ceiling of the former was supported by four columns of about four feet in diameter, and that of the latter by about sixteen columns of nearly three feet. It is not known of what order were the interior columns of either chamber (Corinthian or Ionic). Those of the western wing must have been thirty-six feet high; their proportions must have been nearly the same as that of the Ionic column of the vestibule of the Propylæa (Gateway of the Acropolis); whence it seems highly probable that the same order was used in the interior of both these contemporary buildings. In the eastern chamber of the Parthenon the smallness of the diameter of the columns leaves little doubt that there was an upper range, as in the temples of Pæstum and Agina. It is to be lamented that no remains of any of them have been found, as they might have presented some new proofs of the taste and invention of the architects of the age of Pericles."

The cella within the colonade contained the colossal statue of Athene, executed in gold and ivory, and one of the most celebrated works of Phidias. Externally the cella was ornamented by a frieze in very low relief. The two pediments (gable ends) were filled with figures sculptured in the round, and above the architrave the spaces between the triglyphs were decorated with groups sculptured in very high relief. All these sculptured decorations were executed, like the architecture, in Pentelic marble.*

"After the fall of paganism, the Parthenon was converted by Christians into a church dedicated to Panagia, or Virgin Mary.

* See note Marbles.

After Athens had been taken by the Turks in 1456, the Acropolis was made their citadel, and the Christian church within the Parthenon became a mosque. In 1674 drawings of the sculptures of the Parthenon were made by Jacques Carrey, by direction of the Marquis de Nointel, then French ambassador at the Porte. These drawings, which are preserved in the Bibliotheque at Paris (Cabinet des Estamps), show what was then extant of the two pedimental compositions, and portions of the frieze and metopes. The central group of the eastern pediment had then been destroyed, but in other respects the Parthenon had not sustained much injury. In 1687 Athens was taken by the Venetians under General Morosini, and in the course of the bombardment of the Acropolis a shell falling into a powder magazine in the Parthenon caused an explosion which destroyed the roof and much of the building. * * * In 1688 Athens was restored to the Turks, and from this date to the end of the last century, the sculptures of the Parthenon were exposed to constant injury. Some of them were made into lime or built into walls by the Turkish garrison; others were mutilated by the travellers who from time to time obtained admission to the Acropolis and broke off portable fragments of the sculptures. When Stuart visited Athens in 1751-4, several fine portions of the frieze were extant which had disappeared at the beginning of the present century. In 1749 Dalton made some drawings of the sculptures of the Parthenon, which were published in 1751; but the remains on the Athenian Acropolis excited little interest in England till the appearance of Stuart's great work."

In the years 1801-1803 the sculptures of the Parthenon were removed by the Earl of Elgin from the Acropolis to England, and have since been known as the Elgin marbles. They are now in the British Museum, and comprise the sculptured figures of the eastern and western pediments, seventeen out of the ninety-two metopes which ran round the building, parts of the frieze from the western, northern, eastern and southern sides and fragments from various other parts of the structure.

THE EASTERN PEDIMENT OF THE PARTHENON.

It is known from the writings of Pausanias that the subject treated in the Eastern Pediment was the birth of Athene (Minerva) from the brain of Zeus (Jupiter); but as nearly all of the central part of the composition was destroyed before the earliest drawings that we have any knowledge of were made, we have no means of ascertaining how the subject was treated,—whether the moment just after the birth was represented, or the moment immediately before. Of the figures which still remain there can be no doubt as to the identification of those in the angles of the pediment.

The description of the figures of the Eastern Pediment given here is condensed from that of Mr. C. T. Newton, given in the British Museum Catalogue.

It is generally conceded that the figure in the left angle of the pediment is Helios, the Sun-god, rising from the ocean, and the corresponding figure in the opposite angle is Selene in her car. These two figures may be interpreted as marking the boundaries of Olympus, the abode of the gods, and the scene in which the genesis took place; or they may be regarded as symbols of the three cosmic elements—air, earth and sea; or they may indicate the hour in which the birth of Athene took place, which, according to Attic tradition, was sunrise. Michaelis has ingeniously suggested that the angle in which this figure was placed was the darkest spot in the Eastern Pediment, and that it is fully illumined only at the moment of sunrise. Helios is represented emerging from the waves in his chariot, which cover the whole of his body except the head and neck; hence the name *Hyperion* has also been given to this figure. The head is wanting. The neck bends forward to correspond in action with the arms holding the reins. The wrist and hand of the right arm, now wanting, are shown in Carrey's drawing. The muscular exertion of the arms is admirably indicated by the prominence of the veins under the skin. At the back and between the arms are sculptured small rippling waves to represent a calm sea at sunrise. These waves are treated in the conventional manner usual in representations of water in Greek art, and their profile shown on the edge of the plinth ap-

proximates very nearly to the well known wave-pattern called by the ancients *κύμα*, which so constantly recurs as an ornament. The waves were probably distinguished by color.

The chariot of Helios was represented by four horses' heads, two of which still remain in position on the temple, sketched in very low relief on the back of the pediment. The two other horses' heads are sculptured in the round out of one block of marble. The necks are represented emerging from the waves. The head of the nearest horse looks outwards, and was projected beyond the plane of the pedimental cornice, so that it must have caught the light. The action of this horse's head is most spirited, though its effect is greatly impaired by the loss of the lower jaw and the injury which the surface of the marble has received from exposure to the weather. The head of the other horse on this block, which was advanced beyond the outside head so as to be visible from below, is nearly destroyed, only the neck and back of the head remaining. But, mutilated as they are, they speak, in their truthful modelling, with force of the hand of the great artist who produced them. The reins were of metal, and the points of their attachment are still to be seen in the dowel-holes which are found in the original marble.

Concerning the significance of the rest of the figures of this group, there has been much controversy ; it cannot even be definitely asserted whom the figures are intended to represent. What follows is the interpretation commonly accepted, and is the result of the most careful study on the part of learned archæologists.

(Theseus, Cast No. 1.)

The figure commonly known as Theseus, reclines on a rock and faces the upspringing horses' heads of Helios. He leans on his left arm in an easy attitude. The right arm is bent, but, as the hand is wanting, its action is only a matter of conjecture. It probably held a spear or some other long object, the end of which may have been attached to the left ankle at the place where a dowel-hole is still visible. The legs are bent, the left drawn back under the other leg. The body is entirely nude. The rock on which the figure is seated is covered by a mantle, under which, as

the claws indicate, is the skin of some feline animal. The figure has been thought to represent Hercules, Dionysos, and Kephalos by different writers. It has also been interpreted as a personification of the mountain of Olympos itself illumined by the first rays of the rising sun. By examining the back of the cast and comparing it with the face, an idea may be formed of the action of time and the weather. The figures were placed at a height of sixty feet above the eye of the spectator, and were probably never examined in the parts not fronting the eye from the time they were placed there by Phidias until removed by Lord Elgin. In every part they were very carefully finished. The sculptor does not seem to have considered whether they would be seen or not, but put the same conscientious finish on all parts. It is pronounced by competent judges to be the finest work of art in the world.

The two seated figures next in the order of the composition are so grouped together that near relationship—such as that of a mother and daughter or two sisters—is suggested by their composition. They sit on square seats (*diphroi*) half concealed by their drapery. They both wear a *chiton* fastened on the shoulder so as to leave the entire arm uncovered; over it is a mantle thrown over their lower limbs in a rich composition of folds. Persephone extends her left arm towards Iris, who is advancing towards her on the right. Her head has been broken off at the base of the neck, but it was probably turned towards her companion, who rests her left arm affectionately on her shoulder, and who probably looked towards her, as if listening to the news brought by Iris, though the want of the neck makes it difficult to decide the motive of this figure. The seats, on which are laid cushions or folded carpets, are carved out of the marble with great care and delicacy of finish, the regular geometrical lines being valuable in opposition to the varied undulations of the drapery. Most writers on the Parthenon, from Visconti downwards, have named this group Demeter and Persephone,* two Athenian deities, whose worship in Attica was second only to that of Athene herself.

Iris* is moving rapidly to the left; the remnant of a mantle floats behind, puffed out by the resistance of the air to the rapid movement of the figure. The arms are small in proportion to the

* Phototype 169.

strength of the lower limbs, and the breasts undeveloped like those of a young girl; this would be consistent with the type of Iris as the messenger of Zeus, trained to swift movement. From the rapid movement of the figure away from the centre of the composition, it is generally supposed that she is going forth to announce the birth of Athene to the world outside of Olympos.

The action of the central figure of the group known as the Fates* is that of a person about to spring up. This treatment is in decided contrast with that of the reclining figure, whose right arm rests in her companion's lap, and whose look of repose would indicate that the news of the birth had not yet reached her. The similarity of treatment between this group and the group in the other half of this pediment is quite remarkable. The so-called Theseus, like the reclining figure, seems to be quite unconscious of the great event which is being announced, and they are respectively turned, as by a law of attraction, to the groups of Night and Day which bound the scene on either side; the central figure in either triad seems only half aroused by the intelligence, while on either side, the figure nearest the central action appears to have just heard the news of the birth.

(Horses Head, No. 3.)

Formerly there were two horses heads attached to the car of Selene. The head from which this cast was taken was placed in the pediment in such a manner as to project over the cornice; in order to adjust it securely in place a portion of the lower jaw has been cut away. The head presents a marked contrast in motive to the pair at the other extremity of the pediment. The heads of the horses of Helios are thrown upwards with fiery impatience as they spring from the waves; the downward inclination of the head here described and the distended nostrils indicate that the car of Selene is about to vanish below the horizon. "In the whole range of ancient art there is, perhaps, no work in marble in which the sculptor has shown such complete mastery over his material. The nostrils 'drink the air' as if animated by the breath of life; the fiery expression of the eye, the bold, sharply defined outlines of the bony structure so skillfully opposed to the sensitive flexibility

* Phototype, 169.

of the nose, and the brawny tenseness of the arched neck, are so combined in this noble work that the praise bestowed on it by Goethe is not extravagant. 'This work,' he says, 'whether created by the imagination of the artist or seen by him in nature, seems the revelation of a prototype; it combines real truth with the highest poetical conception.' Behind both ears is a dowel-hole, another on the nose between the eyes and the mouth, and a third on the inner corner of the mouth. These show where a metal bridle was attached. On the crest of the hogged mane are eleven smaller holes, in which some metallic ornament must have been inserted."

FREIZE OF THE PARTHENON—NOS. 4-5-6-7.*

The frieze of the Parthenon was a sculpture in bas-relief, forming a band three feet and four inches wide and five hundred and twenty-four feet long. From its position, which was immediately below the soffit, only nine feet within the outer columns, the direct rays of the sun could never reach it, and all its light must come from the spaces between the columns or by reflection from the pavement below; it could only be seen at an angle of about forty-two degrees—a difficult position, which demanded a low relief and the use of color to properly present the composition.

The subject treated is the Panathenaic procession, which took place at the festival celebrated every four years at Athens in honor of Athene. Originally the Panathenæa were merely festive games of chivalry held in honor of the goddess; subsequently the gymnastic games were added. Under the Pisistratidæ great reforms were introduced, and the Rhapsodes and their art added. Later, the celebration of the festival was combined with that of the anniversary of the Tyrant's Death, and the memorable deed of Harmodius and Aristogeiton. New festivities were added from time to time, and finally Pericles, on founding the new Parthenon, introduced the competitive production of musical performances. The festival embraced six days' solemnities, so that the civic bodies of each class might participate. Every free-born inhabitant of Attica was admitted to assist at the festival. The slabs represent the materials which make up the festive procession which took

* See also Phototypes, 166-7-8.

place at the close of the festival. In this the victors of all the previous days, the handsomest and strongest of all ages, in chariots, on horseback, and on foot, splendidly equipped, crowned with wreaths, and arranged in solemn order,—the flower of the civic community,—presented themselves to the divinity of the State. In this procession the whole mass of people took part, and conveyed in solemn form the *peplos*, or sacred veil, which had been previously worked in the Acropolis by young virgins selected from the best families in Athens, to the temple of Athene Polias, where it was placed probably on the knees of the goddess. On this *peplos* was embroidered the battle of the Gods and Giants—Zeus hurling his thunderbolts against the rebels, and Athene seated in her chariot as the vanquisher of Typhon or Enceladus. The strength and extent of the State's dominion was manifested in the procession; for the citizens were followed by the aliens resident in Attica under the protection of the State, who had to undertake the performance of certain services. They bore sunshades, chairs, gorgeous vases, saucers, *et cetera*, as a reminder to them of their dependent position. All the colonies of Athens were represented by deputations, whose duty it was to offer sheep and cattle to the goddess. The actual procession mounted the Acropolis at the south-west angle, and divided itself into two lines, one going round by the north, the other by the south, the two lines meeting at the great eastern entrance.

The slabs of the frieze, though in low relief, are full of expression. Beginning at the south-west end, where the procession divides into two lines, and following the line which goes round by the north, the slabs represent the procession forming. Each slab on the western side (from three of which these casts were taken) illustrated a separate subject. Those about to join the procession are shown in different stages of preparation; some mounted are hastening on; others bridle and hold back their horses; others await the arrival of friends.

8. Section of Frieze, Erechtheium.

g. a, Small Acanthus Scroll Erechtheium; b, c, Rosettes.

The third magnificent building of the Acropolis was the Erechtheium, the temple actually used for the worship of Athene.

This building comprised many different shrines in several connected courts, and contained not merely the sacred image of the goddess, the tombs of the old heroes of the land, the shrine of the nymph Pandrosus and of Cecrops, but also a number of highly venerated tokens of divinity. This temple also had been destroyed by the Persians; but, after the death of Pericles, its rebuilding was commenced; and recently discovered inscriptions testify that it was not wholly completed in the year 409 B. C.

The piece of frieze shows a conventional form of ornamentation commonly called the honeysuckle, sometimes palm leaf.

10.—Bacchus and His Attendants Visiting Icarius. Original in the British Museum.

This relief, interesting as a guide to a correct idea of the exterior of a Greek house, represents the visit of Bacchus to Icarius, to whom he revealed the art of making wine. It is described by Mr. C. T. Newton as follows: "The scene represents a courtyard in front of a house in Attica. On the left is Icarius, half reclining on a couch, turning round to welcome Bacchus, who advances with staggering gait and is supported from behind by a diminutive Satyr, while he raises his right foot in order that another diminutive Satyr may unfasten his sandals, as was the custom with guests before sitting down to a banquet. On the right hand behind Bacchus is his suite, or *thiasus*, consisting at present of four figures advancing one behind the other. All the figures in the suite of Bacchus are smaller in stature than the god. He is represented under the type commonly called the Indian Bacchus, ivy-crowned, with a long, flowing beard, and an ample *peplos*, which envelopes his whole form. Icarius wears an ivy wreath; a *peplos* is thrown over his lower limbs; in front of his couch is a tripod table, on which are cakes and the *cantharus*, and below his feet are four scenic masks on a low platform. In the background is a house or temple, with a tiled roof and two rectangular windows, divided by plain columns; in the gable of this edifice is a head of Medusa, supported on each side by a Triton. Below the eaves the walls are hung with festoons, which a Satyr is fastening; in front of this edifice, on the left, is a smaller building,

also roofed with tiles, and in the centre a wall terminating in a pilaster. A curtain, one end of which is fastened to this pilaster, is stretched between Bacchus and Icarius. Between this curtain and Bacchus is a second couch, prepared for the god. The pilaster is surmounted by a small tablet, on which is sculptured a Victory driving a *biga* in relief; this, doubtless, indicates a votive tablet to commemorate a chariot victory. Behind the suite of Bacchus is a lower wall, beyond which, in the distance, on the extreme right, is a palm-tree, and a tablet surmounting a pillar and corresponding with the tablet already described except that it is plain. Behind the larger edifice, on the extreme left, is a plane-tree, which, as elsewhere in reliefs, probably indicates a court or *peribolos* round the edifice. The tiles on the roof are of two kinds, flat tiles and tiles to cover the joints (*imbrices*.) The windows are of a form very rare in Greek architecture. The masks at the side of Icarius may allude to the fact that Athenian tragedy is said to have been invented in the deme of Icaria in Attica." The style of the relief is of an earlier period than that of the age in which it was sculptured. The work has been known for a long time, an engraving of it having been published as early as 1549.

11. The Spear Bearer, (Doryphoros.) Naples.

The sculptor Polycleitos, like Myron and Phidias, studied with old Ageladas of Argos, and from the fact that he was active as late as 423 and perhaps even 404 B. C., it is conjectured that he may have been the junior of these masters. He was celebrated for his representations of athletes, and the ancients could not praise them highly enough. Two bronze figures were especially famous, being known as the Doryphoros, or Spear Bearer, and the Diadumenos, or one winding a fillet about his head. Of the Doryphoros we learn through Pliny that it represented a youth of manly form, and that it served as a canon for Artists of later times.

Cicero tells us that Lysippos profited by its perfect proportions, and Quintilian says that when the most celebrated artists wished to mould or depict the most beautiful shapes they patterned after this noted figure, in which Polycleitos seems to have embodied the principles of a perfect proportion. It had a strong

chest and a square but graceful build. This master was also said to have been the first to make the form stand on one leg, while the other was at rest. A large number of marble statues have been recognized as traceable to such an original of which this is considered the best, though from its heavy build, massive muscles, and gross appearance it is difficult to detect that grace and exquisite proportion attributed to Polycleitos.

12.—Discobolus of Naukydes, pupil of Polycleitos.— (Reduction.)—Original in the Vatican.

Throwing the discus was one of the principal gymnastic exercises of the ancients, and the favorite game of the Pentathlon. The Pentathlon, as the name indicates, consisted of five distinct games. These were leaping, foot-racing, throwing the discus, throwing the spear, and wrestling, which were all performed in one day and in a certain order, one after the other, by the same *athlete*. The persons who engaged in it were called *Pentathli*.

The discus was a circular plate of stone or metal, about a foot in diameter, made for throwing to a distance as an exercise of strength and dexterity.

The statue was found about three leagues from Rome on the Appian Way, where it is thought that the Emperor Gallienus had a villa. The head is evidently not a part of the original statue; with this exception the marble is unbroken. The work seems to be in an unfinished state.

Age of Scopas, Praxiteles and Lysippos from
about 400 B. C. to about 323 B. C.

Athenian masters employed extensively outside
of Athens.

13.—Hermes (*Mercury*) with the Infant Dionysos (*Bacchus*)—By Praxiteles.

This group was seen by Pausanias in the Herarion at Olympia in the second century after Christ. Discovered on the site of the Herarion in 1877. "One *genuine original* has happily been given back, after centuries of slumbering oblivion in the bosom of the earth. Long after Pausanias, and after the fall of the Ancient

classic world, barbarian settlers wrought changes at Olympia to suit their own convenience. In the rear part of the temple a wine press was arranged, traces of which were found by the German excavators; and in front was built a brick wall. On the morning of May 8th, 1887, while the excavators were busy among the ruins of this wall, they came suddenly, among the bricks, upon a marble statue a little more than life size, and lying before a broken pedestal. To their great joy the face, unlike that of most antique heads, when raised, was found perfect. Their feverish delight can scarcely be imagined, when, on examination, they recognized the very statue described by Pausanias as executed by Praxiteles. Precipitated from its pedestal, the figure seems to have fallen first upon the right arm, which is broken away, and then over upon its left side, thus fortunately preventing the head from coming into sudden and disastrous contact with the ground. The bricks used in building the statue into the Byzantine wall had served as a further shelter, and although a fine moss had gathered upon the cheeks, in the main the exquisite surface was unmarred. The left hand, a model of manly strength combined with youthful freshness, is beautifully preserved and is closed, doubtless, about some attribute, now gone—perhaps Hermes' short *Kerykeion*. The god's shapely marble legs, from below the knees, had been ruthlessly broken off and dragged away. Happily the right foot, wingless and girt with a sandal on which are still traces of gilding, was dropped within the enclosure of the temple columns, and found there only twenty-five centimeters below the surface, trodden into the earth. Its exquisite shape which seems to swell with the softness of flesh under the graceful sandal; the finely proportioned toes, the middle one dominating over the others; and its delicate surface making it, perhaps, the most beautiful foot preserved to us from antiquity—sharpen our desire to obtain the missing parts of the statue, such as, for instance, the god's right hand once raised on high, (supposed to have held out to the child a bunch of grapes.) But, the excavations being terminated, it is doubtful whether we shall ever be favored with a sight of these lacking members. Rude hands had likewise torn away the babe Dionysos from Hermes' arm. Its head was found dropped on a pile of rubbish about

eighty meters distant from the temple, and its little body built into a wall in another and remote part of the Altis, while the tiny draped legs were left to cling to their seat on the god's strong arm and one little hand to press his shoulder. But enough remains to make the idea and movement of the group unmistakable.

The expectant, questioning pose of the child's head seems to confirm the idea that Hermes held in his right hand some tempting object, probably grapes, as though he already divined the favorite passion of his baby brother, the future god of wine.

On Hermes' curling locks, which are of a darker tone, indicating the presence of color, there once rested a wreath, perhaps of metal, as appears from a depression in the hair. The wonderful boldness, almost sketchiness, with which the hair is executed, may at first sight seem careless, but this very free treatment brings out the subtle, smooth texture of the skin in a beautiful manner peculiar to marble. Across the noble forehead of this exquisite face passes a thoughtful line dividing a strong projection, most prominent over the nose, but disappearing in the eyebrows. The eyes, deeply imbedded beneath the brows, at once bewitch us. Their upper lids arch proudly, but the lower ones, as if preparing for a smile, glide gently up on the ball in liquid lines of almost feminine grace. Most fortunately the nose is preserved in its perfect lines. A comparison with the restored and sadly disturbing nose of the Venus of Melos will show what a piece of good fortune it is that we have one perfectly uninjured on an original Greek statue, and that statue the work of Praxiteles. Other lines producing beautiful effects are those from the outer corner of the eye to the ear. The temples, instead of swelling outward and forming a broad setting for the eye as in the representative Teutonic face, here retreats directly.

Most characteristic in this face are the quivering lines of the mouth, ready at any moment to break into a smile, and the playful dimple in the chin.

The neck is columnar, and the shoulders broad and masculine, as becomes the sturdy athlete; but the graceful bend of the body, caused by the god's leaning on the tree at his side, brings out curves at the hips which tone down severity in this manly form. But

what a contrast to Hermes' well-proportioned frame, soulful face, and natural hair, is the babe Dionysos. Although, as compared with the god's mature shape, the child is disproportionately small, yet his form does not express early infancy. In nature the head of infancy is large as compared with the body, but here it is small and covered by archaic regular locks, falling in even lines from the crown and bound about with a band near the forehead. The face is childlike, but has not the chubby, fat cheeks of babyhood. Besides the form is firm and muscular, like that of adults, and the drapery about the limbs like that worn by older gods. Altogether, in this babe, form, face, and drapery are ungainly and quaint.

In the Hermes group, so unquestionably an original by Praxiteles, we have the master's own handwriting, as it were; and by comparison with it we are brought nearer to an appreciation of his other celebrated works, which, alas, only exist for us in feeble copies.

It is said that to Phryne Praxiteles had promised his most beautiful work, but without committing himself as to which he considered to be such. Impatient to obtain the prize, Phryne one day resorted to a wile in order to wring from him his opinion. One of her slaves came running breathless in upon the master with the news that fire had broken out and consumed many of his works. Greatly agitated Praxiteles rushed out, exclaiming that all his labor availed nothing if the flames had destroyed his Satyr and Eros (Cupid). At this juncture Phryne appeared and quieted him by saying that in reality no misfortune had befallen him, but that only by this ruse had he been brought to commit himself as to which he considered the most beautiful among his works, whereupon she claimed the Eros as hers and dedicated it in that god's famous shrine in her native town, Thespiai.*

14.—Ilioneus (so called.)—Statue of Parian marble. Found in Rome about 1560. Original in the Glyptothek, Museum, Munich.

On account of an apparent resemblance of this figure to one in the Vatican, it has been thought to represent one of the sons of

* Mitchell's History of Ancient Sculpture.

Niobe, threatened with death by Apollo and Diana, and has been called *Ilioneus*, (see No. 15.) Objections have, however, been urged to this interpretation. The figure has also been called : *Troilus* in the attitude of supplicating for grace at the hands of Achilles, who threatens him with death ; a son supplicating a father—some say *Lycurgus*, some say *Hercules*—who threatens death ; a wrestler awaiting his opponent. That the work is Greek is generally admitted ; but to what period it belongs is uncertain. The character of the work has led Brunn to suppose that it belonged to the period just after Praxiteles.

15-16.—Masks of two of Niobe's Children.—Originals in Florence.

The original group of Niobe and her children, brought from Asia Minor, was in the Temple of Apollo Sosianus at Rome; originally it probably ornamented the pediment of some temple of Apollo in the Asiatic peninsula. Even the ancients were doubtful whether it was by Scopas or Praxiteles ; and though, as far as we can judge, the weight of probability is in favor of the former, no certainty can ever be reached in the matter. The subject is, as is well known, the vengeance of Apollo and Artemis (Diana) upon the Theban queen Niobe, who had boasted, because of her fourteen children, of her superiority over Leda, who had but two. This rashness was punished by the destruction of the whole blooming troop of Niobe's offspring. The figures of the mother with the youngest daughter, the children's tutor with the youngest son, and six other sons and three daughters, have been preserved from a later copy of the original group; the principal figures, with that of the mother, being in the Uffizi Palace at Florence. There are, besides, in the Pinakothek at Munich the prostrate figure of a dead Niobide, and the torso of the figure called *Ilioneus*. (No. 14.) It cannot be certainly ascertained whether the latter also belonged to the Niobe group ; but it so excels the other figures in beauty, that it must, in any case, be reckoned one of the rarest original works of that flourishing period of art. The vengeance of the merciless divinities has just begun. One son already lies stretched in death ; the others, already struck or in immediate danger, fly to their mother

for protection. One of them, in his flight, seeks to raise a sister sinking at his feet; another, fatally wounded, raises himself for a last defiant look toward heaven. In this general confusion, this terrible tragedy of anguish and despair, our eyes, with those of the children, seek the noble mother, who forms the central point of the whole. The reckless haste of their flight breaks upon her; she hides in her lap the youngest of her daughters, whose delicate childhood the avenging arrow has not spared. But while, with her right hand, she presses her flying child to her with a mother's anguish, and bends lovingly over the shelterless one, she turns her proud head upward, and looks toward the avenging goddess with a glance in which deep agony and true nobleness of soul are wonderful mingled, not to beseech her to have mercy, (for she knows that she will find no sympathy), not to express defiance (for all defiance would be here but a sign of impotence), but to submit herself with heroic resignation, however she may be stricken with despair, to the inevitable. In this one figure lies an atonement for all the terrible anguish that surrounds her. In her sublime bearing, in the true antique majesty with which she endures her fate, she raises us to that pure height of sympathy to which the tragedy of the ancients likewise carries us. (See Autotypes Nos. 188-9-90.

17.—Athlete with Strigil, (*Apoxyomenos*, the scraper.)—Original in the Vatican. Found in 1846 near Rome.

The original of this statue is itself a copy of one of the chief works of Lysippos, who was noted for the skill with which he gave his figures a manly beauty.

Athletes were accustomed to anoint themselves with oil before engaging in a contest, and after exercising in the palæstra and becoming covered with dust, to scrape the body with a strigil. Hence the name by which this figure is known.

The Hellenistic Age, from about 323 B. C. to about 133 B. C. Prominence of Cities of Pergamon and Rhodes. In Athens sons of Praxiteles flourished at the opening of this age, and in Sikyon the scholars of Lysippos.

18.—Youth Suppliant or Praying Boy. Berlin Museum. Attributed to Boedas, son of Lysippos.

In Homeric verse the heroes "stretch their hands to the gods" and "look up to heaven."

Of Boedas' works we only know of "one praying" as Pliny tersely describes it. It would be most gratifying could we identify with Boedas' praying figure that beautiful bronze boy of the Berlin Museum, scarcely touched by the modern restorer. Its small head, slender proportions, and peculiar treatment of the hair like that of the Apoxyomenos (17) mark it with certainty as belonging to the Lysippian school. As we see this lad poise his weight lightly on the left leg, stretch out his arms and open hands heavenwards, while directing thither his fervent gaze and opening his lips in prayer, how exalted the idea we gain of the beauty inherent in such subjects of Lysippian art. (Mitchell's Ancient Sculpture.)

19.—Venus of Milo.—Original in the Louvre.

This statue, one of the most celebrated antiques, has been attributed to a period about 400 B. C. It was found in 1820 by a workman in an excavation on the island of Milo, ancient Melos. It was purchased for the French and removed to the Louvre by M. Clarac in 1821. "When found it was in two large pieces and several fragments; the knot of hair on the back of the head was broken off in the removal from the place of discovery to the Turkish vessel on which it was first embarked. It was evidently made in two pieces, as the blocks are not of exactly the same marble, the surfaces in contact are hollowed slightly, and the remains of two holes which once held tenons of iron are visible. Why the sculptor used two pieces in a country where marble of suitable size was easily attainable, may never be discovered. The division occurs about the waist, where the plaster casts are usually separated. The plinth and left foot, as well as the arms, the tip of the nose, and a part of the lips, were gone; and M. Clarac undertook to restore the plinth, foot, and damaged portions of the face. The iron tenons had fractured the marble of the

upper block, and the pieces detached were not well fitted. Wedges of wood were placed between the portions, which gave the figure a curious position, in which the equilibrium of the upper half was rendered somewhat unstable, as the plane of separation was some six degrees out of the horizontal. Plaster concealed the joints, and in this condition the statue was for half a century the admiration of all who visited the Louvre, and casts and reductions innumerable made the statue familiar all over the civilized world. During the siege of Paris by the Prussians, the Venus was carefully boxed and placed beneath the surface of the earth to guard it from shells and actual robbery. The moisture removed the plaster, and the marble when restored to daylight was in the same condition as when first discovered. M. Felix Ravaisson, the accomplished keeper of the antiques at the Louvre, examined the statue anew; and, in a report made to the government, as well as in a most interesting pamphlet published in 1871, urges that the ancient and exquisite marble be left unharmed by the hand of a restorer, as have been the Theseus and Parthenon marbles of the British Museum. The suppression of the wooden wedges and the elevation of the plinth have restored the figure to its equilibrium, and no one who sees the casts of the two positions side by side in the basement of the Louvre can regret the change. The nose and lips are necessary restorations, but the foot and its support, whatever that may have been, are not needed to give the noble sculpture all its grace and attractiveness.

“What was the statue originally intended for? Could the pure and grand countenance have been intended for the Goddess of Love? In the museum at Brescia is a statue which has been restored as a Victory with wings, in which the action is almost identical with that of this Venus. On the raised left thigh rests a shield supported by the outstretched left arm, while the right hand has inscribed on its surface the names of conquering heroes; the left foot rests upon a helmet.

“Admirable and fitting as this restoration is, it is still but a restoration, and M. Ravaisson claims a better interpretation for the remnant in his collection. Referring to the many representations of Venus and Mars both in sculpture and painting, he shows,

with much probability, that the Venus of Milo once formed part of such a group—Love disarming War, the loveliest attributes of woman restraining the rude hand of man, or it may be the token of the family, where woman is supreme. It must be remembered that, according to many authorities, Mars was the lawful husband, not the adulterous lover of Venus. Of these two interpretations the reader must make choice, for no one could imagine the head to be that of the Cyprian Venus.”*

In speaking of this figure Mr. Lubke remarks: “This is the only statue of Venus that has come down to us which represents the *goddess* and not merely a beautiful woman. The power and grandeur of form, over which the infinite charm of youth and beauty is diffused, is in harmony with the pure and majestic expression of the head, which, free from human infirmity, proclaims the calm self-sufficiency of divinity. The magnificence of this work, which, in spite of its excellence was in nowise famed among the ancients, allow us to infer to some extent what must have been the beauty of those vanished creations which excited the admiration of all antiquity.

Mrs. Lucy Mitchell says; “The statue had suffered hard usage previous to shipment, the sensitive marble having been dragged over a stony road to the shore.”

A mutilated inscription “ [Alex]andros, (or Agesandros), son of Menides, of Antiocheia, on the Meander, made the work” appears on a drawing of the statue made by the painter Debay, one year after its discovery. There is the strongest reason to believe that this inscription was purposely destroyed as too inconvenient a witness to the late origin of the statue, which high officials desired to have pass for a work of the very acme of Hellenic art, calling it a masterpiece of Praxiteles himself.

Had the art world at that time been familiar with the Pergamon sculptures of the much later second century B. C., the date of the great statue would have been evident from the similarity to them in style, while the shape of the inscribed letters would doubtless also have betrayed its kinship to the works of that age.”

* Brigham.

20.—Bust of Ajax, or of Menelaos. 300 B. C. Original in the Vatican. Found at Hadrian's Villa, Tivoli.

The head is shown by Visconti to be the head of Menelaos, but as it is well known by the above name, it is retained here. The helmet is richly ornamented with bas-reliefs representing the combats of Hercules with the centaur. The visor once had two griffins, which the process of restoration has changed to eagles, the tails remaining. The lips, nose, portion of the left cheek, the breast and shoulders, plume and part of the visor are modern restorations by G. Pierantoni.

There were two Grecian heroes named Ajax, and both took part in the siege of Troy.

A celebrated group, usually called Menelaos and Patroclos, represents a warrior bearing his precious load, a dead comrade, and looking up with pathos to the gods, or perhaps to an approaching enemy. The hopelessness of death is so contrasted with the heroic energy, the devotion and terrible earnestness of life, that the impression left is one of tragic power.

21.—Head of Diomed, so called, (one of the bravest of Grecian chiefs in the Trojan war.)

Found by Mr. Gavin Hamilton in 1771 among the ruins of Hadrian's Villa. The style of sculpture is excellent, and the free, sketchy, and yet scientific treatment of the hair and beard induce us to place it among the finest monuments of the Macedonian Age. The succinct manner in which the accessory parts are detached from the features and fleshy surface, and the deficiency of color supplied by form, deserve the attention of artist and student.

22.—Venus, (New Head.) British Museum.

23.—Head of Bacchus. British Museum.

24.—Dancing Girl, with wreath.

25.—Head of a Boxer, Victor in the Olympic Games.—(Third century B. C.)

This head was found in the sacred grove at Olympia, far removed from the great temple, near which the statue to which it belonged

had doubtless stood. The neck shows signs of having been roughly cut away from the trunk, and the site and mode of concealment of this fragment in coveted bronze, indicate the intention to hide it on the part of the plunderer. As the wreath in his hair proves, this was a victorious athlete, but so brutal are his features that we are tempted to associate him with professional prize fighters. That he had won the Olympic victor's wreath of wild olive, appears from a single leaf of sheet bronze, still above the right temple—showing that other leaves had also been fastened on to the shaggy hair after the head was cast. The swollen ears mark him as a combatant in the boxing-game, and his portrait features may indicate that he was one of those thrice victorious, to whom the honor of a portrait-statue in the sacred grove was allowed. What a contrast this profile to the ideal faces with which we are familiar in Greek art of the fifth and fourth centuries B. C. Gone is the line of beauty in forehead and chin, a brush-like beard making more pronounced the projection of the brutal chin far beyond the upper part of the face. Each detail of skin and hair is brought out by the most skillful use of the burin, the locks being made more natural by strong furrows graven parallel with the general flow. The same care in chiseling is seen also in the skin, not only in parts in tension over the forehead, but also in the wrinkled folds about the eyes, especially in the uninjured right side of the face. Characteristics in the treatment make it probable that this bronze head belongs to the third century B. C.

26.—Bust of Apollo Belvedere.

The original full figure is in the Vatican, where it has stood since the time of Michael Angelo, and takes its name from that of the room in which it is contained, the enclosed portico, Belvedere, beautiful view.

The god is represented stepping lightly forward; his beautiful, manly body naked, save for a light chlamys which falls from his left shoulder over the arm with which it was formerly supposed that he held his bow. The head, turned a little toward the side, is raised in an attitude full of spirit; the clear eye seems to follow the effect of the arrow that has just left the string; and an alert,

vigorous life animates the proudly-parted lips, and breathes from the dilated nostrils, It is thus that one might picture the god of light at the moment when he had launched the fatal shaft against the Python, and his whole god-like beauty was still thrilling with the noble wrath that filled his soul. There is something wonderfully striking, bold, and full of action, in the impression that the work produces; and however much the rhythmic harmony of the form, the exquisite curve of the outlines, and the nobility of the whole structure of the body, may speak of the immortal beauty of the god, the observer is nevertheless most delighted by the animated aspect of the head, the fiery life of the proud features. Schnaase rightly calls the Apollo the most brilliant piece of sculpture of ancient times ; and its excellences, as well as its limitations and the purely subjective character of its conception, are fitly characterized by this phrase. It cannot be denied that the effort of the artist to give the effect of the moment of action is carried so far as to produce something startling and striking ; and, although the somewhat theatrical impression which the statue makes may be brought about by the badly-restored hands and their peculiar spread-out position, a tendency in that direction is observable even without this damaging addition. The Apollo was discovered in Porte d'Anzo (the ancient Antium), a favorite resort of the earlier Cæsars. Without being led by this fact to assign the statue definitely to their day, we may find reasons enough in the whole character of the work to attribute it to that epoch. That it is, however, only the copy of a Greek original, has only been proved by the discovery of other imitations, which may be traced back to the same work. The most important of these is a bronze statuette belonging to Count Sergei Stroganoff at St. Petersburg, and discovered at Paramythia, near Janina, in 1792. It gives precisely the same position and action of the god, but shows that, instead of holding a bow in the broken and falsely-restored left hand, he held the ægis with the head of Medusa, which he was extending toward some enemy.

Græco-Roman, or Sculpture under Roman dominion, from about 150 B. C. to about 312 A. D.

In Athens a renaissance of art about 150 B. C.

Sculptures removed to Rome, Portraiture emphasized. Reigns of Augustus, Trajan, and Hadrian especially productive.

Final decline of artistic power under the later Roman emperors and signal fall by Constantine's time.

27.—Venus de Medici.—Original in Florence.

One of the most famous antique female statues now in existence, ranking with the Apollo Belvedere. It is uncertain where it was found. It was once in the gardens of the Medicis at Rome, and was moved thence to Florence some time during the seventeenth century. The marble bears the marks of rough usage. The left forearm and all of the right arm are modern restorations by Ferratta, to whom are due the too slender fingers.

In the original the ears are pierced for ornaments and the arm shows the mark of an armlet. It is inscribed as by Cleomenes of Athens, and belongs to the era of Cæsar and Augustus.

The supporting dolphin at her side mounted by little loves, seems appropriate, as the goddess of love was born from the foam of the sea.

"High as this work stands from the softness of its treatment, from the harmonious rhythm of the lines, and from the delicate beauty of the slender youthful form, it remains far inferior in feeling to the works of the earlier period. The beauty of a goddess in her unconscious majesty is not represented here as in the Venus of Milo; we see nothing but the charms of a coquettish woman, who, from her apparently modest bearing, seems to challenge the admirer whose notice she is seeking.

She is one of the very distant changes rung on that celebrated art-creation of antiquity, the Cnidian Aphrodite (Venus) of Praxiteles. The old authors are filled with the fame of the latter and they relate that the Bithynian king Nicomedes, offered the Cnicians the payment of their State debt in exchange for this wonderful work. The artist had represented the goddess entirely nude

but had modified this bold innovation by making her left hand about to take up a garment as though she had just emerged from the bath, while with her right hand she modestly shielded her person.

[The Medician Venus when found was broken into eleven pieces, on y the hands and a portion of the arms were wanting. There were ornaments in the ears, and her elegantly arranged hair was gilded. She is sprung from the Cnidian Venus, only her nakedness did not now need to be accounted for by the bath. The dolphin by her side is merely a support and has no reference to her having sprung from the sea."—*Muller Ancient Art and its Remains.*]

28. — Belvedere Torso — Hercules. — Original in the Vatican.

Found near the end of the fifteenth century at the theatre of Pompey, Campo di Fiore. On the support of the figure is an inscription stating that Apollonius, son of Nestor, the Athenian, made it.

It is of this work that the story is told that Michael Angelo, whose passion was anatomy, ran his fingers over its surface during his sightless old age.

Herakles (Hercules), perhaps the most celebrated hero of Greek mythology, was the son of Zeus and Alcmena. His name has become the symbol of physical strength, because he accomplished many things which were impossible to mortals. But he was worshipped by the ancients not so much for his strength as for the deliverance his strength enabled him to bring to mankind. His whole life was occupied for the common good of the race of men in successful efforts to rid them of torments which others were powerless to remove. In this function of deliverer his strength brought success, and is, therefore, the most prominent feature of his character. Thus arose many tales which exhibit his most extraordinary physical prowess. When still in his cradle he strangled two serpents sent by Hera to kill him. When eighteen years old he slew the lion of Mt. Cithæron. Later he upheld the heavens while Atlas was away in the garden of the Hesperides. He slew the eagle and released Prometheus, whom Zeus had bound to the rock. During a fit of insanity with which he was afflicted by Hera he killed his three children. It was in expiation

of this crime, at the command of the Delphic oracle, and in the service of Eurystheus, that he performed his twelve labors, for which he was equipped with armor by the gods and with his club by Vulcan. His twelve labors were as follows: (1) Choking the Nemean Lion; (2) destroying the Lernæan Hydra; (3) catching the brazen-footed Arcadian stag; (4) catching the boar of Erymanthus and slaying the centaurs; (5) cleansing the stables of Augias; (6) killing the birds of Lake Stymphalis; (7) capturing the Cretan bull; (8) bringing to Mycenæ the mares of Diomedes, who fed on human flesh; (9) securing the girdle of Hippolyte, queen of the Amazons; (10) killing the monster Geryon; (11) stealing the golden apples of the Hesperides, which were guarded by a dragon; (12) descending into hell and bringing up Cerberus.

During another fit of insanity he killed his good friend Iphitus, and for this reason he was sent by the oracle of Apollo to be a slave of Omphale, queen of Lydia, whom he married. He afterwards married Dejanira. As the centaur Nessus attempted to injure Dejanira, Hercules slew him. But Nessus had given Dejanira a poisoned garment, which Hercules afterwards put on. The poison attacked his body and caused him to suffer most terrible agony, so that he went about tearing his flesh from his bones. His death was perhaps more sublime than any event of his life. Finding that he could no longer endure the pain caused by the poison, he heaped up a pile of wood, and, setting fire to it, placed himself upon it to die; but when the flames began to lick his suffering body, he was translated to heaven in a cloud.

The name of Hercules has connected with it more myths than perhaps any other in Greek mythology; his character was always a favorite subject with writers and sculptors. (See also No. 30.)

29.—Statuette of Germanicus, so called.

Cleomenes has put his name on the portrait-statue of some Roman, perhaps a senator or speaker, taking as his pattern an older type of Hermes as the god of eloquence, which seems indicated by the tortoise.

The gesture admirably expresses reflection shaping itself into

spoken words. In ease and grace of attitude, steadiness of poise, and unpretentious but significant action this statue has few rivals.

- 30.—Statuette of the Farnese Hercules of the Museum at Naples. Attributed by its inscription to the Athenian Glycon. (31 and 32 will give an idea of the size of the original statue.)

With the Hesperid Apples in the right hand the mighty hero leans upon his club as if crushed by his trials. Strong as is the impression made by the powerful limbs, they betray too great a consciousness of their own development, while the beautiful head is disproportionately small as compared with the body. (See 28.)

- 31-32.—Hand and Foot of Farnese Hercules.

- 33.—Fighting Gladiator, (Borghese Warrior.)—Original in the Louvre.

The original of this statue was found on the seashore at Antium, not far from the place where a century before the Apollo Belvedere was discovered. An inscription in Greek characters states that *Agasias, son of Dositheus, the Ephesian, made it*. It is a work expressing powerfully and most artistically the straining of all forces to the utmost, but distinguished by an elasticity and rapidity of movement which seems to defy the rigidity of marble.

The warrior is in the attitude of vigorous defense, and the shield-band on his arm indicates that his foe, perhaps mounted, is conceived as attacking him from above.

The short sword seems to be biding its time in his right hand, which is thrown backward. Its detailed anatomy has caused it to be much studied by young artists, though it is sometimes criticised for a sharpness of muscular delineation.

It is not certain that this is a gladiator; many think it to be the portrait statue of some victor. Visconti suggests that it may be Telamon.

The right arm and right ear are modern.

34.—Head of Augustus.—Born 63 B. C. died 14 A. D. Original in British Museum.

35.—Bust of Antinous in the character of Bacchus, Original in the British Museum.

The head, executed in Parian marble, was formerly a part of a statue of heroic size—a fine specimen of the sculpture of the period of Hadrian. The head is decorated with the ivy crown of Bacchus, with whose attributes he is commonly invested in ancient art.

The tip of the nose, part of the chin, and some of the curls of the hair and the ivy leaves are restorations. The bust is modern. Found near the Villa Pamfili in 1770.

Antinous was a youth of great beauty, a favorite of the Emperor Hadrian. He drowned himself in the waters of the Nile as a mysterious propitiary sacrifice for his master.

Hadrian honored his memory by founding a city called Antioe and by setting up countless images of the favorite which idealized him in every conceivable way; though all were characterized by an expression of thoughtful melancholy in the drooping head, by brows overshadowed with clustering curls, and by a suggestion of sadness in the curve of the voluptuous mouth. The rivalry occasioned among the artists imparted a fresh impulse to the fine arts.

One of the finest statues extant is that of Antinous in the Capitoline Museum at Rome.

36.—Bust of Augustus, (usually called The Young Augustus.)—Original in the Vatican.

37.—Statuette of Venus de Arles.

Found in the City of Arles in 1651 and carried to Versailles. Arms and hands restored by Girardon with the mirror and golden apple. Thought by some to have held the casque of Mars in the left and a lance in the right, and to have represented Venus as the goddess of victory (Venus Victrix.) This was a device of Cæsar, who claimed descent from Venus.

38.—Bust of Venus de Arles, (see 36.)

39.—Flora, (Goddess of Flowers.)

Found in 1740 at Hadrian's Villa, Tivoli. The left hand, with flowers, was restored according to description by Ficroni.

40.—Diana Robing, (or Diana of Gabia, the place where the statue was found in 1792.) Also known as *Atalanta Adjusting her Cloak*. Original in the Louvre, once in the Villa Borghese.

The nose, right hand, left sleeve, a small portion of the neck, the right foot and the left foot, with a part of the leg, are modern

41.—Dancing Faun.—Original in the Tribune, Florence. Sometimes called *Faun Playing the Scabellum*—a monotonous wind instrument used, like the drum, simply to beat time.

Winckelmann says of this statue: "A bright, glorious image of nature unrestrained." The figure displays to a wonderful degree the sculptor's knowledge of anatomy. The head is modern, but well adapted. Both arms and a part of each foot are restorations—said to be the work of Michael Angelo.

42.—Faun.—Madrid.

43.—Five Orders of Architecture.—Tuscan, Doric; Ionic, Corinthian, Composite.

44.—Acanthus Leaf from Temple of Mars, Ultor, Rome.

45.—Fragment of Cornice from Temple of Diana at Ephesus.

46.—Lion's Head and Paw, called Trapezophoron.

47.—Hand with Scroll, (Antique,)

48.—Pomegranate portion of Architrave from Ghiberti Gates.

49.—Egg Plant portion of Architrave from Ghiberti Gates.

50.—Bird portion of Architrave from Ghiberti Gates.

From the Central bronze doors of the Baptistery at Florence. It is of these doors, known as the "Ghiberti Gates," that Michael Angelo said "they are worthy to be the gates of Paradise." (See Autotype No. 191.)

- 51.—Male Foot.
- 52.—Feet of Venus de Medici.
- 53.—Feet of Laocoon.
- 54.—Feet of Fighting Gladiator.
- 55.—Bust of St. George by Donatello, (1385-1468.)

The original statue, considered the finest work of the sculptor, occupies a niche upon the south side of the famous church of Or San Michele, Florence.

It is an upright youthful figure, clad in armor, holding a lance-shaped shield in front of him on which a cross is displayed. The position is utterly quiet, every muscle is in repose, but no work of modern sculpture exhibits such intensity of life and power as this knightly figure. There is a powerful masculine energy displayed in everything which Donatello undertook, and his earlier work more especially shows a deep study of the antique. An effort after sharp individualization, however, became a characteristic, and as compared with this, beauty was a matter of indifference to him; it entered his works but rarely, and, as it were, by accident. He may be called the prototype of Michael Angelo, whose more finished and elevated style was evidently moulded by a faithful study of his works. It is of this St. George that the story is told that Donatello cried, "Speak then, speak!" to the statue as it was carried through the city. Devoted to the truthfulness of nature without idealization, simple, honest, and humble he was endeared to all his companions and fellow-artists. Donatello—"little Donato"—is still talked of in his native Florence with affectionate familiarity as if he had lived but yesterday, and all the traditions of his life are kept fresh in the imagination.

- 56.—Bust of Saint, by Donatello. (55.)
- 57.—Bust of Shepherd, by Donatello. (55.)
- 58.—Bust of John the Baptist, by Donatello. (55.)
- 59.—Mask of Moses. (See *Autotype* 208.) Michael Angelo.
- 60.—Dying Slave, (bound to a pillar; reduction.) " "

- 61.—Lorenzo de Medici, (reduction.) "*Il Pensiero*," Michael Angelo.
From tomb of Lorenzo de Medici. (See *Autotype* 223.)
- 62.—Statuette. Dawn. " "
From tomb of Lorenzo de Medici. (See *Autotype* 224.)
- 63.—Statuette. Evening. " "
From tomb of Lorenzo de Medici.
- 64.—Juliano de Medici, (reduction.) " "
From tomb of Juliano de Medici.
- 65.—Statuette. Day. " "
From tomb of Juliano de Medici.
- 66.—Statuette. Night. " "
From tomb of Juliano de Medici. (See *Autotype* 225.)
- [The above figures are all heroic in size.]
- 67.—Mask of Madonna. " "
- 68.—Sections of Face of David. " "

Michael Angelo (see 208-226,) was a profound student of the master-pieces of antiquity and the greatest sculptor of the Renaissance. So deep was the impression made by this supreme artistic genius, with his creative power that burst all fetters, upon his younger contemporaries that at his death he left behind only imitators of his manner and of his defects. Each of his works is the product of the stormy inward struggles of a man who is ever aiming at the highest ideal and untiringly striving after a new expression of his thoughts—a man to whom achievement gave but little satisfaction; so that oftentimes he left his works unfinished.

Nearly all of his sculptured works are in one respect or another incomplete, and many he had to drop because under the mighty stress of his ideas and in his eagerness to liberate from the marble the slumbering soul within, he had made a false stroke and spoiled the block.

Anatomy was his passion.

69.—Bust of Cardinal Ximenes.

"A learned priest who had withdrawn to a convent and was in his fifty-sixth year when Isabella of Spain brought him from his retirement and appointed him Archbishop of Toledo and her

own confessor. His power over the Queen was used, according to the ideas of his time, in the interests of his country, for the benefit of the Spanish people, and for the advancement of learning and religion. After the death of Isabella, in 1504, he was made Governor of Spain, in absence of the King, and he managed to steer his political course with consummate skill and prudence. In 1516 he became Governor of Castile for the young emperor, Charles V. He possessed in an eminent degree the genius of government, and his rule paved the way for the greatness of Charles V.'s reign." He died at the age of eighty in 1517.

70.—Nest of Scroll, of Pilaster. Villa Medici, Rome.

71.—Four Pilasters from Tomb of Louis XII.

72.—Iron Scroll Work, Hinge. Notre Dame.

73.—Frieze. Notre Dame.

74.—Freize. Notre Dame.

75.—Spandril. }
76.—Capital. } From the celebrated stone church, Kent, England.

77.—Capital, from Temple Church, Strand, London.

78.—Anatomical Horse, by Rosa Bonheur.

79.—Anatmoical Statuette, Showing bones on one side,

80.—Anatomical Shoulder.

81.—Anatomical Chest. (2 pieces.)

82.—Anatomical Hand.

83.—Anatomical Foot.

84.—Female Arm.

85.—Female Arm, with Breast.

86.—Male Arm in Action.

87.—Foot Showing Sole.

88.—Pair of Large Ears.

89-112. — HANDS FROM NATURE. 1 month to 60 years.

113-118.—GERMAN ROSETTES.

119-128.—ELEMENTARY STUDIES.

- 129-136.—VASES, (antique.)
137.—Relief of Virginia Creeper.
138.—Relief of Laurel Leaves.
139.—Relief of Plane Leaves.
140.—Relief of Ivy Leaves.
141.—Relief of Vine Leaves.
142.—Relief of Oak Leaves.
143.—Group of Apples.
144.—Group of Plums, (2)
145.—Apple and Leaves.
146.—Pears.
147.—Oranges.
148.—Lemons.
149.—Peaches, (2)
150.—Nectarines.
151.—Marrows.
152.—Cobœa Scandens.
153.—Shaddock and Foliage.
154.—Dahlia.
155.—Passion Flower.
156.—Passion Flower and Fruit.
157.—Arum Lily.
158.—Blackberries.
159.—Filbert Nuts.
160.—Laurels.
161.—Gourd and Leaf.
162.—Tulip and Leaf, (2.)
163.—Medlars,
164.—Solanum Leaf, (2.)

NOTE.—The word marble is a term applied to any limestone

sufficiently close of texture to admit of being polished, and, as in the case of porphyry, it is impossible to give a distinct type which would fairly represent the enormous range of rocks which are known to commerce under that designation.

Typical marble is white, but, owing to the intermixture of foreign accidental substances, and their mode of distribution, this rock presents great diversity in color, pattern, and structure. Its composition is essentially carbonate of lime and magnesium carbonate in varying proportion, though serpentine, alabaster, granite and other ornamental stones are sometimes erroneously designated as marbles.

The crystalline structure of this stone is best exemplified by statuary marble, the crystalline granular aggregate gives it a resemblance to loaf sugar, whence the term "saccharoid" applied to it.

The durability of marble is variable, for while, generally, marble will resist the erosive action of the atmosphere combined with the solvent action of water, holding carbonic acid in solution, for long periods, sometimes the effect soon becomes visible.

The colorless, fine grained, saccharoid variety, in which the artist embodies his conceptions is known as Statuary Marble.

This marble should be homogeneous, should permit of being freely worked in every direction, and should take a fine polish and not be liable to splinter.

Among statuary marbles the first place must be assigned to the famous pentelic marble of Greece, much prized by Grecian sculptors and used at Athens in the construction of the Parthenon, the Propylæum, and the Hippodrome. Specimens of this marble are to be seen in the Elgin collection, British Museum.

Another stone much used by Greek sculptors is the Parian marble, the Venus de Medici being a notable example of the work done in this stone. This marble is neither as white as the pentelic variety, nor has it so fine a grain; but it is a granular and durable stone, with waxy appearance when polished.

Carrara marble is still better known than any Greek marbles, being the stone invariably employed by sculptors of the present day. This marble occurs in the Apuan Alps, a shoot of the Ape-

nines, and is extensively worked in the neighborhood of Carrara Massa, and Saravezza.

At Carrara alone twelve quarries have been established for its profitable working, the whole of these quarries being the property of four or five of the principal families of Carrara. The occasional occurrence of quartz crystals in this marble is, however, a source of great annoyance to the sculptor. Stone from this district was employed for architectural purposes in Rome in the time of Augustus, but the variety suitable for sculpture was not discovered until a much later period. In this marble the best works of Canova and Michael Angelo were executed.—*Science Schools Journal*, No. 4, March, 1887.

PHOTOTYPES, BY ALBERT FRISCH, BERLIN.

(See Mitchell's History of Ancient Sculpture.)

- 165. { A Centaur's Wrinkled Face.
Female Head.
From West Pediment of the Temple of Zeus, at Olympia.
Hercules.—From the Temple of Athene at Ægina. (Glyptothek Munich.)—About 480 B. C.
- 166.—Part of East Frieze of the Parthenon. (See p. 12.)
- 167. { Part of East Frieze of the Parthenon. " "
River-God. (Kephissos.)—From West Pediment of Parthenon.
- 168.—Part of the West Frieze of the Parthenon. (See p. 12.)
- 169. { The Fates.
Demeter and Persephone.—Iris. (See p. 10.)
- 170. { Tombstone of Philis.—Found on the Island of Thasos.
(Louvre.)
Colossal Statue of Athene.—(Ecole des Beaux Arts, Paris,) About 435 B. C.
- 171.—Caryatid.—From Portico of the Erechtheium. (See p. 13.)
- 172.—Hermes and Babe Dionysos. (See Cast No. 13.)

- 173.—Fragment of Horse and Rider.—From the Mausoleum. (British Museum.) About 350 B. C.
174. { Head of Themis, (Varvakion, Athens), About 350 B. C.
 { " " " repetition, (British Museum.)
- 175.—Three Terra Cotta Figurines.—From Tanagra, (British Museum.) About 350 B. C.
176. { Two Fragments of Bronze Mirror Covers.
 { Part of Decorated Armor, (Greek and Amazon.) About
 { 350 B. C.
- 177.—Colossal Marble head of Zeus or Asclepius.—From Melos. (British Museum.)
178. { Paonios' Nike, Olympia, (restoration.) About 450 B. C.
 { Nike.—From Samothrake. (Louvre.)
- 179.—Part of Frieze of Giants.—From the great altar at Pergamon. (Berlin.) About 197 B. C.
180. { Parts of Frieze of Giants.—From the great altar at Pergamon.
 { (Berlin.) About 197 B. C.
 { Heracles with Lion-headed Giant.—Apollo and Dying
 { Giant.—Dionysos and Two Satyrs.
- 181.—Parts of Small Frieze.—From the great altar at Pergamon. (Berlin.) Wedding procession with torches.—Moving crowd.—Heracles and babe Telephos.
- 182.—Head of Venus de Milo. (Louvre.) (See cast No. 19.)
183. { Head of Venus.—Found at Olympia.
 { Head of Venus.—Found in Tralles in Asia Minor.
 { About 350 B. C.

AUTOTYPES.

[The Autotype differs from the Photograph in that each plate is a negative, a thin gelatine film, which has to be handled by delicate machinery in mounting. They are expensive, but have desirable qualities and will not fade.]

SCULPTURE.

184.—Jupiter.

185.—Venus.

186.—Thalia, Muse of Comedy.

187.—Ariadne.

188.—Son of Niobe.

189.—Niobe and Daughter.

190.—Son of Niobe.

} See Casts 15-16.

191.—Panel from Ghiberti Gates. (See 48-50.)

From the Baptistery, Florence, representing the meeting of Joseph and his Brothers in Egypt, etc.

192.—Atalanta. Praidier.

193.—Cupid and Psyche. Canova.

194.—Rape of the Sabines. By Jean de Bologna, sculptor of the *Flying Mercury*.

With the fifteenth century began what is called the period of the Renaissance. This word "Renaissance" signifies "re-birth" and is applied to the different style of art which gradually arose, partly produced by a study of the old classic models so long neglected, but still more by a close attention to real life and natural objects, and a blending of the ideas thus obtained and of individual conceptions and individual modes of treatment with the traditions and customs peculiar to the middle ages, (Radcliffe,) The application of the principles of perspective began with this period and the invention of oil-painting proper, about 1430, will always hand down the name of Van Eyck to posterity.

PAINTINGS AND PAINTERS—ITALIAN SCHOOL.

195.—St. Lawrence giving alms.

196.—Group from Crucifixion.

Fra Angelico, (1387-1455), a monk in the Dominican convent at Fissole, near Florence.

Of early Italian painters probably the best appreciated among moderns. His forms were always closely draped—a fortunate circumstance when we consider his ignorance of anatomy.

Painting Christ and Mary, according to Montalembert, "only on his knees, and his crucifixes amid floods of tears"; his coloring was clear, pure, and tender beyond the power of words to describe.

197.—Altar-piece.

198.—Madonna, Child, St. Joseph and St. Catherine.

Perugino, (1446-1524.)

Interesting as the teacher of Raphael and the founder of that style of painting which Raphael perfected. He brought his figures out from the background, rounded them, and threw them into bold relief by means of strong shadows and produced well arranged and complete groups.

199.—Portrait of a man called the "Taciturn."

200.—Christ on the Cross.

Francia, Francesco, (1450-1518.)

"Il Francia" was the great painter of Lombardy in his day. Handsome in person, with a kindly disposition and an agreeable manner, he was on terms of cordial friendship with Raphael, then in his youth.

"His portraits were excellent; his color is warm and his finish delicate and careful."

201.—La Belle Ferroniere.

202.—St. John.

203.—Drawing, head.

204.—Drawing, head.

205.—Drawing, heads.

Leonardo da Vinci. (1452-1519.)

Representing the highest type of intellectual refinement and cultivation of his time; mathematician, mechanic, engineer, chemist, author, architect, musician, and sculptor, painting was regarded as one of his minor accomplishments. None could excel him in the loveliness of his female portraits. He quarreled with Michael Angelo, contemptuously remarking "I was famous before you were born." He found Michael Angelo's style of painting—prominent muscles and harsh outlines—so especially disagreeable that he declared his figures to look more like "a sack of walnuts" than human forms. He was the head of an academy at Milan and taught his pupils a careful finish, a tender and luminous *chiaroscuro* a delicate polish of surface and avoidance of sharply-outlined lights and shadows.

The crown and glory of his Milan labors was the famous "Last Supper."

206.—Virgin and Child.

Solario, Andrea.

A much admired follower of Leonardo da Vinci, of whom not much is known.

207.—Drawings.

Bartolommeo, or as he is simply styled by the Italians "Il Frati."
(Baccio della Porta), (1469-1517.)

Raphael instructed him in perspective, and he in turn gave new ideas of drapery to Raphael. He was the first to employ lay figures in the study of drapery; he also imparted to Raphael his mode of coloring. Bartolommeo was so carried away by the in-

fluence of the preacher Savonarola that he burned all his studies and drawings of profane subjects, and those which represented nude figures, abandoned his art and spent all his time in the society of the enthusiast.

208.—Moses.

209.—Sistine Chapel.

210.—Section of ceiling, Sistine Chapel.

211.— " " " "

212.— " " " "

Details of ceiling.

213.—Creation of Adam.

214.—Adam.

215.—Jeremiah.

216.—Persian Sybil.

217.—Delphic Sibyl.

218.—Cumean Sibyl.

219.—Daniel.

220.—Lybian Sibyl.

221.—Allegorical Figure.

222.—Portion of Last Judgment.

223.—Tomb of Eorenzo de Medici.

224.—Dawn. (62.)

225.—Night. (66.)

226.—Drawing.

Michael Angelo Buonarotti, (1475-1564.) See 59-68.

In all the range of history we shall hardly find a nobler man than Michael Angelo. His Titanic genius found a fitter expression in sculpture than in painting, but the mighty measure of his mind displays itself in the frescoes of the Sistine Chapel as powerfully as in his seated "Moses" or colossal "David." His virtues were

unblemished integrity, deep sincerity, self-sacrificing devotion to his family, and profound reverence and religion.

He was stern and upright, and the bitter and satirical side of his nature was frequently shown. The sensitive man always had a certain susceptibility under his outward sternness. He had loved children and would have loved women if he could ever have brought himself to believe that his affection would be returned. In a youthful quarrel with one of his companions, Torregiano, the latter struck him in the face with his mallet and broke his nose. This disfigurement and other defects of person and temperament, which he exaggerated, convinced him that it was useless to hope for any tender passion, and he resigned himself to loneliness. But when over sixty years of age he met at Rome, Vittoria Colonna, (No. 349), an Italian poetess of noble birth, whom he seems to have worshipped as Dante did his Beatrice, and to whom he addressed his sonnets. The influence of such a noble, intellectual, refined, and holy woman upon his morbid nature was inexpressibly elevating and sweet. Eminent in architecture and still more so in painting he nevertheless regarded himself as properly a sculptor. (Nos. 59-68.)

He despised oil painting, saying it was fit only for women, and when required by the Pope to fresco the ceiling of the Sistine Chapel replied that he was not accustomed to work in colors, and that painting was not his vocation. Julius was determined, however, that he should execute the task, and to his obstinacy we owe that matchless series of paintings to which the world unites in rendering homage. The vaulted roof of the chapel sloping down to the windows is covered with these splendid frescos, which are, however, so high and so badly lighted that one can only see them to advantage by lying flat on the back, with the best of opera glasses. The artist often had to stretch himself in the same position upon the scaffolding in order to paint correctly. A poet, unsatisfied and melancholy, the beautiful traits of his character are nevertheless prominent, and his grand and glorious life and achievements have made for him an honored and immortal name.

"All Italians feel that he occupies the third place by the side of Dante and Raphael and forms with them a triumvirate of the

greatest men produced by their country—a poet, a painter, and one who was great in all arts.

Who would place a general or a statesman by their side as equal to them? It is art alone which marks the prime of nations.”

227.—Assumption of the Virgin. (Venice.) Pre-eminent as one of the marvels of art.

228.—Bella Donna. Sciarra Gallery, Rome.

229.—Drawing—Head of Old Man.

Titian, (1477-1576).

“As a colorist Titian has never been approached. In truth his color is so near nature that it is almost an illusion. As a painter of portraits he claims highest rank and his landscapes were excellent.

He died of the plague when almost a century old.

230.—Drawing—Male Figures.

231.—St. Marguerite.

232.—Burning of the Borgo.

233.—Burning of the Borgo—Detail.

234.—Burning of the Borgo—Detail.

(It is said the Pope extinguished the conflagration by making the sign of the cross.)

235.—Jeanne d'Aragon.

236.—Holy Family “of Francis I.”

237.—Heliodorus Driven from the Temple.

238.—School of Athens.

239.—St. Michael.

240.—Loggia of the Vatican.

241.—Judgment of Solomon.

242.—Cherub.

243.—Poetry.

- 244.—Drawing, Raphael's Portrait of Himself when Young.
- 245.—Battle of Constantine.
- 246.—Allegorical Decoration.
- 247.—Mount Parnassus, (Apollo and Muses, Italian Poets, etc.)
- 248.—Transfiguration.
- 249.—Study for Burning of the Borgo.
- Raphael Sanzio, (1483-1520).

The king of painters and head of the Roman school. Endowed with countless gifts of nature—beauty, genius, the sunniest and sweetest of dispositions, purity and nobleness of character, and a nameless charm, which disarmed every enemy and encompassed him with friends. Like most great geniuses Raphael had given indication of talent almost from his babyhood, and had been instructed by his father, whom he learned to assist in painting. At twelve years of age he became a pupil of Perugino and often worked on important pictures of that master. Summoned to Rome when but twenty-five years old by the art-loving Pope Julius II., some of his most important works are to be found in the decorations of the state apartments of the Vatican, on which he painted until the time of his death, at the age of thirty-seven. Other equally celebrated frescoes were painted in various churches and in the villa Farnesina, where, abandoning religious motives, he devoted himself with equal success to the antique and mythological. These fascinating pictures display the story of Psyche in a light and airy series, the most graceful in conception and treatment. Meanwhile, amid these more ambitious labors, easel pieces were not forgotten, and the oil-paintings of Raphael's Roman period are among his perfect and most finished productions. His portraits of Leo X. and of the "Fornarina", or "baker's daughter," whom he is said to have passionately loved, are of extreme interest.

"Raphael bore himself well under the jealous contempt of Michael Angelo, but when the latter, meeting him at the entrance to the Vatican accompanied by friends, exclaimed, "You march surrounded with a suite like a general!" he retorted "You go alone like a hangman."

If Raphael worshipped beauty it was at least refined beauty, simple, sweet, and alluring. To his last years belong the beautiful "Sistine Madonna," and the great Transfiguration; considered in design and execution the finest pictures in the world. He was still engaged on the latter when death met him unexpectedly, and when his body lay in state it was hung above his bed. All Rome and Italy mourned for him, and authors of every nation have exhausted language in their panegyrics of his pictures.

His excellence seems to lie in the nearly perfect expression of material beauty and harmony together with grandeur of design and noble working out of thought.

250.—Charity, (likeness of his wife).

251.—Drawing—Hands and Feet.

552.—Drawing—Head of Child.

253.—Drawing—Head of Child.

Andrea del Sarto, (1487-1531.)

A follower of Fra Bartolommeo and an expert in drawing; his pictures lacked as did his character earnestness, determination, and sincerity. It is incomprehensible that he could ever have been so estimated as to gain the title of "the faultless."

He married a lovely but unprincipled woman, to whom he was profoundly attached and who served as a model for all his Madonnas. Her influence over him resulted in an embezzlement of funds intrusted to him by Francis I., which dishonored his life. His artistic merits were sufficient to gain for him the high rank which his works will always hold.

254.—Marriage of the Virgin.

Franciabigio, (1482-1525).

A friend of Andrea del Sarto. He painted on the walls in the court of the Servi a picture of the "Marriage of the Virgin." Just before it was finished the monks removed the screens from before the picture, at which Franciabigio was so angry that he took a ham-

mer and did much injury to the Virgin's head and other portions of the work. He could never be persuaded to restore it, and the injuries remain to this day.

255.—Drawing—Head.

Bandinelli, Bacchio, (1487-1559).

Sculptor and painter and friend of Leonardo da Vinci. His designs were powerful and his treatment bold, but he had much mannerism.

256.—Watering the Caravan.

257.—Design.

Primaticcio, F., (1490-1570).

It is said that the taste and standard in art was improved in France by him on becoming a resident of that country. Principally a designer.

258.—Ceiling Fresco. (Helios and Selene.)

Romano, Julio, (1492-1556).

Pupil of Raphael and an assistant. After the death of his great master he had the honor of completing the Battle of Constantine.

259.—Sleeping Antiope.

260.—Drawing—Child's Head.

261.—Drawing—Head.

262.—Drawing—Figure and Cherubs.

Correggio (Antonio Allegri), 1493-1534.

No painter of any age has equaled him in chiaro-oscuro, or treatment of light and shade, and none but Raphael can compete with him in simple sweetness and loveliness.

You seem to look through Correggio's shadows and to see beyond them the genuine texture of the flesh. He was particu-

larly happy in his delineations of sportive, smiling children, whose attitudes are usually as expressive as their faces. He was fond of violent foreshortening and perspective.

263.—Drawing—Attendant of the Bath.

Parmagiano (Francesco Mazzuola), 1503-1540.

A most excellent imitator of Correggio; was for some time considered the inventor of etching.

264.—Fresco—Angels.

Imola, (1494-1549).

Pupil of Francia, an admirer and imitator of Raphael, sometimes copying whole figures of that master into his pictures.

265.—Composition Drawing.

Vaga, Perino del, (1500-1547).

A follower and assistant of Raphael, aiding in the completion of his frescos in the Vatican after the death of that master.

266.—Supper at Emmaus.

(The family of Veronese is introduced with the disciples.)

267.—Portrait.

268.—Drawing.

Paul Veronese, (1528-1588).

Veronese was the most magnificent of Venetian painters and magnificence was the great attribute of his style. He adorned his paintings, sacred or profane, alike, with the pomp of splendor and richness of ornament which were the fashion of the time. Poetic in feeling, with a vivid perception of character, his prodigality of color was harmonious and accompanied by careful drawing.

269.—Drawing—Head of Boy.

270.—Drawing—Madonna and Child.

Carracci, Annibale, (1560-1609).

One of the first to practice landscape and *genre* painting; was skillful and correct in drawing and executed the mythological frescos of the Farnese Palace.

The Carracci established the school known as the Eclectics.

271.—Aurora, (Fresco, Rospigliosi Palace, Rome).

272.—Purification of the Virgin.

273.—St. Sebastian Bound to a Tree and Pierced with Arrows.

Guido Reni, (1575-1642).

There is much beauty and grace in his works, but they are wanting in vigor and strength. No fresco in the world is more simply beautiful than his "Aurora." Warm color marks some of his pictures while others have a "silvery" tone seeming washed in in delicate and airy but feeble grays.

274.—Communion of St. Jerome.

275.—Drawing.

276.—Translation.

Domenichino, 1581-1641.

His originality was not large but his expression and color command admiration. It is believed that he was poisoned by rival Neapolitan artists. His "communion of St. Jerome" in the Vatican is considered by many second only to Raphael's Transfiguration.

FLEMISH SCHOOL.

277.—Lady in a Straw Hat.

Believed to be the portrait of a noted Flemish beauty. "One of four of the most beautiful portraits of women given to the world—the others are Raphael's Fornarina, Titian's Bella Donna, and Da Vinci's Mona Lisa."—(Tytler).

278.—Battle of the Standard. After Da Vinci.

279.—Drawing—Raising the Cross.

280.—Portrait of Henri de Vicq.

281.—Portrait of Marie de Medicis.

Rubens, Peter Paul, (1577-1640). Antwerp.

Few artists except Raphael had so successful a career. As a colorist he was unequaled except by the Venetians. Brilliant and harmonious, with a magnificence of style which occasionally degenerates into coarseness and sensuality, his pictures show a fondness for nudity and ruddy flesh tints. One author complains that his Dutch Magdalenes "wring their hands like repentent washerwomen." Yet all are full of animation and dramatic vigor. His mythological scenes seem splendidly inexhaustible, while his groups of children are most natural and charming.

282.—The Mocking of Christ. Drawing.

Vandyck, Sir Anthony, (1599-1641). Pupil of Rubens.

As a portrait painter Vandyck stands beside Titian. As a painter of historical subjects he is also masterly. His drawing was more correct, his feeling for nature more refined and elevated than that of Rubens, but he was inferior to the latter in power and fertility of genius.

283.—The Duet.

Teniers, David, the younger, (1610-1694),

A noted *genre* painter, distinguished for his coloring, accuracy, and force of execution in homely and humorous scenes.

DUTCH SCHOOL.

284.—

285.—

286.—

Frans Hals, (1584-1666).

Recognized as one of the most vigorous of Dutch portraitists and also the founder of *genre* painting.

287.—

288.—

289.—

290.—Portrait of Himself.

Rembrandt van Ryn, (1607-1669).

Has been called the "Shakespeare of Painters" and the "Prince of Etchers."

"The peculiarity of his work consisted in a concentrated mass of light in one part of his pictures and an overwhelming and effective depth of shadow in another. His portraits are everywhere marvels of art; the flesh tints transparent, yet very yellow, and the shadows intensely brown. If anyone wished to examine closely the bold juxtaposition of color and thickly-laid, high lights he would push him back, saying that paint was unwholesome and not to be smelled at."

291.—The Bunion.

Brauwer, Adrian, (1608-1640).

Pupil of Frans Hals. His pictures, which are scarce and valuable, were mostly small interiors, although he painted some landscapes.

592.—Drawing—Head.

Ostade, Adrian Van, (1610-1685).

Another pupil of Frans Hals and one of the best of Dutch *genre* painters. His works are seen in all European galleries and show extraordinary technical mastery. Even his drawings are very valuable.

293.—Landscape.

Swaneveldt, H., (1620-1656).

Pupil of Claud Lorraine, but did not attain his effects; was also a spirited etcher.

294.—Nude Study.

Mieris, Frans Van, (1635-1681).

Gerard Dow called him the prince of his pupils. Aristocratic in his selections of small subjects, which he finished with exquisite delicacy and truthfulness.

GERMAN SCHOOL.

295.—Head of Old Man.

296.—Christ on the Cross.

297.—Descent from the Cross.

Albert Durer, (1491-1528).

This artist, if not really the founder of the German School, perfected the art which already existed in his country. He was a sculptor, architect, and painter, and wrote various theoretical works, among them the "Proportions of the Human Body."

He was one of the first artists in Germany who practiced and taught the rules of perspective. His drawing was rich in life and expression; his coloring very unequal; his nude figures ugly and vulgar, and his love for the fantastic prevented him from becoming what he might otherwise have been.

297.—Portrait of Himself at Twenty-one.

299.—Christ in the Tomb.

300.—Head of Saint.

301.—The Nun.

302.—Drawing of a Woman.

Hans Holbein, 1494-1543.

Holbein was a better draughtsman in the maturity of his powers and a far better colorist than Durer, but lacking in feeling. With the truthfulness and bloom of his portraits there was a dryness and hardness of treatment. He was in the habit of painting his larger portraits on a peculiar green and miniatures on a blue background. He drew his portrait sketches with black and red

chalk on a paper-tinted flesh color. As an engraver on wood Holbein deserves especial notice.

303.—Portrait of Woman.

Denner Balthasar, (1685-1749).

Painting usually the heads of aged people with toilsome patience and microscopic faithfulness; making every hair seem round and giving the perspective of the slightest wrinkle.

A critic suggests that his sitters, however young, grew gray before he finished.

304.—Portrait.

Mengs, Raphael, (1728-1774).

His father was a painter and gave him no other plaything than a pencil and forced him to draw sixteen hours a day. He executed some fine frescos in Rome (Vatican and Villa Albani). Cold and classical in style, by some he is exalted to the pinnacle of fame, by others severely criticised. The beautiful Angelica Kauffmann was his pupil. His portraits are his best works.

SPANISH SCHOOL.

305.—Entombment of Christ.

Ribera, Josef de, (1588-1656).

His best point was in the delineation of anatomy. He chose the most painful subjects and depicted them with a horrible reality. His execution was rapid and his paint often lies upon the surface in thick lines and blotches. He aimed at power and vividness, with the aid of intense contrasts of light and shadow.

306.—Portrait—Infanta Marguerite.

307.—Reunion of Artists. (His portrait in left centre.)

Velasquez, don Diego de Silva, 1599-1660).

He strictly adhered to color, form, and outline of whatever he represented, accustoming himself to paint nothing of which he

had not the model before him. In this way he acquired his wonderful skill in taking likenesses.

"Landscape art may be said to have been unknown in Spain until with Velasquez it became not only a background for other subjects, but a truthful reproduction of the beauty of Nature."

FRENCH SCHOOL.

308.—Classic Group and Landscape.

Poussin, Nicholas, (1594-1665).

A scholarly man, noble and simple, with a classic style founded on close study of the antique. Much taste and grace is displayed in his sacred pieces and beautiful ideal landscapes.

309.—

310.—

Lorraine, Claude, (Claud Gelee), 1600-1602.

Charming in aerial perspective, with tender glowing lights, he did not pretend to copy nature, but gave his imagination full play. His light, shade, and color were masterly, but he was deficient in feeling for form and technical correctness. He found it difficult to draw animals or figures and often procured their execution by other artists. He said he sold his landscapes, but gave away the figures.

311.—Portrait.

Champaigne Philippe de, (1602-1674).

An excellent portrait painter, who also executed sacred and historical subjects.

312.—Mary Magdalen.

313.—Portrait.

Rosalba, Carrier, (1675-1757).

Noted for the beauty of her portraiture

314.—Martyr Tied to a Wild Horse.

Subleyras Pierre, (1699-1746).

An esteemed painter, who obtained his "prize of Rome" and remained in that city. His works are to be found in many Italian churches.

315.—Diana Leaving the Bath.

Boucher, F., (1704-1770).

His pictures are beautiful and decorative, but faulty in form and color. He was interested in the manufacture of tapestry, for which his designs have much beauty.

316.—Return of the Prodigal Son.

317.—Head of Daughter from "The Father's Malediction."

Greuze, Jean Baptiste, (1724-1805).

He excelled in figures of young girls and female heads, fair and delicate flesh tints and painted *genre* pictures moral in the character of their subjects.

318.—Sepia Drawing—Head.

Fragonard, Jean-Honore, (1732-1806).

319.—The Sabine Women.—Throwing themselves and children between the combatants, the Roman soldiery, (their husbands), and their fathers and brothers from whom they had been stolen.

Regarded as one of the gems of the French department of the Louvre.

320.—Paris and Helen.

321.—The Oath of the Horatii.

322.—Abel Slain.

323.—Portrait of David by Himself.

David, Jacques Louis, (1748-1825).

Born in Paris, regarded as the founder of the later French

school, evincing a strong taste for the antique and classical. Napoleon made him painter to the empire. His drawing is masterly, but his figures often sculpturesque and cold in color.

324.—Peace Bringing Abundance.

325.—Woman with Muff.

Le Brun, Elizabeth L., (1755-1842).

Her maiden name was Vigee, pupil of Vernet and Greuze. A beautiful and distinguished woman. She painted portraits, landscapes, and some allegorical subjects.

326.—Portrait of Empress Josephine.

327.—Justice and Vengeance Pursuing Crime.

828.—Christ on the Cross.

329.—Design.

Prud'hon, Pierre, (1760-1873).

Was the friend of Canova. He treated sacred and allegorical subjects, being in opposition to the prevailing classic style.

330.—Interment of Atala. (Chateaubriand's story).

Girodet, Trioson. Pupil of David. (1767-1824).

The inscription on the rock is, "I have passed away as a flower; I am withered as the grass of the field."

331.—Francis I. and Charles V. visiting the tombs of the Church of St. Denis.

Gros, Antoine J., (1771-1835).

A painter of historical subjects. He drowned himself in the Seine.

332.—Landscape.

Granet, F. M., (1775-1849).

He painted interiors; mostly remarkable for effects of light and shade.

333.—The Young Courtesan.

Sigalon, Xavier, (1788-1837).

334.—Return from Festival of Madonna del Arco. (Bay of Naples in the background.)

Robert Leopold, (1794-1835).

This artist excelled in depicting scenes from real life.

335.—Portrait of Girl.

336.—

337.—

338.—

336.—

Millet, Jean Francois, (1814-1875).

"The first French painter of his time." A sympathetic realist, giving his subjects much thought and care; he produced only about eighty pictures in thirty years of works.

As he never used a model, what accuteness of observation was required to reproduce from memory, as he did, not only the characteristics of attitude and aspect in his figures but the details of his landscapes. He painted the peasants and fields he loved so well during his modest and courageous life.

340.—The Vestaline.

A most beautiful, pure line engraving. First artist-proof impression.

Kaufman, Angelica, (1742-1807).

Educated by an artist-father, she was highly accomplished in painting, music, and the languages and early attracted notice by her loveliness and talents. Pupil of Raphael Mengs.

341.—The Lion Family. India proof.

An excellent example of mezzotint engraving.

Bonheur, Marie-Rosa, (1822).

The most accomplished female painter who ever lived—(animals and landscapes). Her Horse Fair is known the world over. She is simple in her tastes and habits and a pure and generous woman. She founded a free school of design for girls in 1849.

342.—Noonday Meal of Harvesters.

A fine specimen of etching and one of the first three artist-proof impressions on India paper.

Breton, Jules Adolphe, (1827).

Popular and artistic opinion is more united in favor of the merits of Jules Breton than upon any other living French painter. At once a painter of landscapes and human nature, his eye for color is almost faultless and his technical capacity is beyond question.

343.—Christ.

(from Christ before Pilate).

344.—Caiphas.

“

345.—Head of Caiphas.

“

346.—Pharisee.

“

347.—Head of Pharisee.

“

448.—Money Changers.

“

Munkacsy, Mihaly, (Hungarian, b. 1846).

349.—Head of Vittoria Colonna.—Jules Lefebvre.

Vittoria Colonna was the friend of Michael Angelo.

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